

# NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, APRIL 1916



BIRDS AND PINE CONES—ADELINE MORE

**P**AINT birds with Yellow Brown, Meissen Brown and Black for backs and tails; heads with Yellow Red and Carnation. Throats with Albert Yellow. The breasts are Mauve and Copenhagen Blue. Cones are Yellow, Yellow Brown and Blood Red. Background, Yellow, Mauve, Copenhagen Blue, Brown Green and Blood Red. Second Fire—Use same colors used in first fire; strengthen the dark colors and put in the dark accents and the washes of clear yellow over the light in background.

## CHESTNUTS (Color Study)

*Jeanne M. Stewart.*

**P**ALETTE—Yellow Brown, Wood Brown, Chestnut Brown, Pompeian Red, Banding Blue, Brown Green, Shading Green, Yellow Green, Turquoise Green, Ivory Yellow and Yellow Red. The nuts are a rich reddish brown made by mixing Chestnut Brown and Pompeian, with lighter tones in a thin wash of Banding Blue. On the soft velvety lining of the burr a bright touch of Yellow Red is used. If design is used on nut bowl or plate the background should be kept very dark round principal part of design and towards edge of plate,

shading from Chestnut Brown to Yellow Brown. Leaves are painted in warm greens and are thrown under background in the last fire.

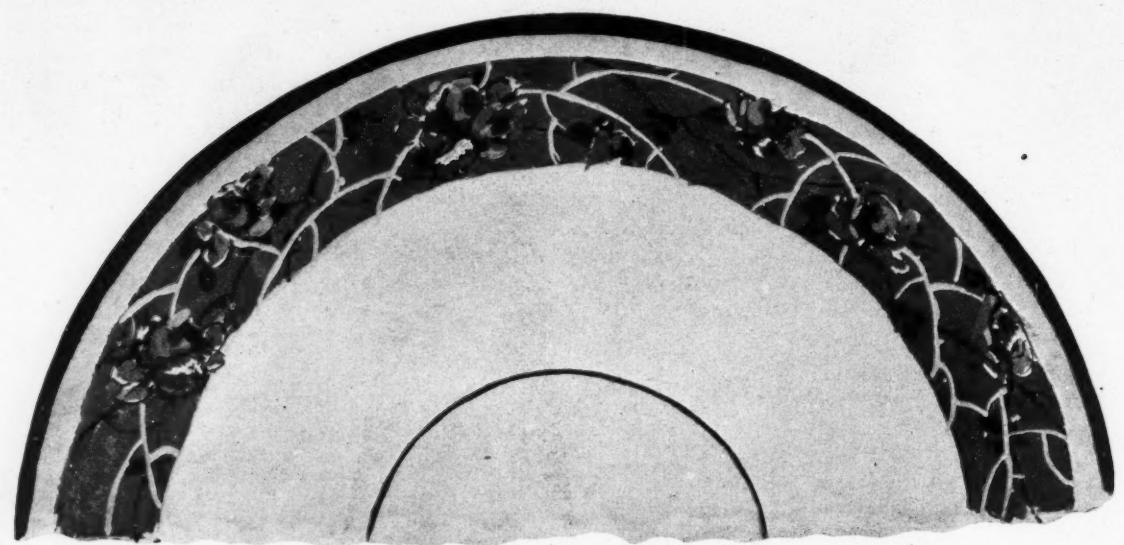
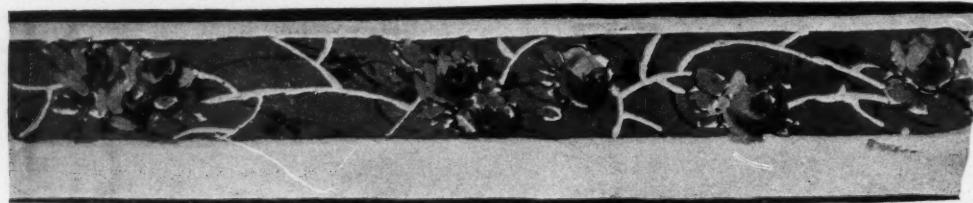


## BOWL (Color Supplement)

*Albert W. Heckman*

**F**OR German or French Hard China.—First fire, tint the whole bowl with Trenton Ivory. Second fire, oil all the blue of the design with special tinting oil and dust with Water Green 2 parts and Glaze for Blue 1 part. The flowers and buds may be left white as in the illustration or they may be colored. If colors are used, dust the flower with yellow, a tone darker than the background. Use deep Ivory for the buds.

For Belleek or Satsuma.—Enamels may be used with good effects. A color scheme such as the above may be used or, if one cares for a color scheme of bright reds and yellows, the following is suggested: Use Vermillion for the buds, Orange for the flower forms, Ochre outlines and Golden Yellow for the yellow leaf form. In place of the blue in the design use a dark green of the following mixture: two parts Golden Yellow, one part Nankin Blue and a half part Orange.



TEA SET—WALTER KARL TITZE

(Treatment page 6)

## TEA SET (Page 2)

Walter Karl Titze

TO those who have difficulty in keeping the drawing firmly fixed in their minds, I would suggest drawing carefully with India ink or water black, the design. Oil the entire surface of the sugar and creamer with special tinting oil and with a clean pad, changing the pad often, pad until no oil seems to stick to the pad. Allow to stand a while then dry dust with 2 parts Reynold's Paris Brown and 1 part Cherry's Mode. Let this stand for about an hour, then with an orange wood stick, cut out the roses and stems. Paint the roses with Albert Yellow shading with Yellow Brown and Brown Green. Centers Yellow Brown and a little Yellow Red. Leaves are Yellow Green. Stems to be left white.

Second Fire—Retouch roses with same color as in first

fire. The dark brown stems and leaves are Paris Brown and Hair Brown.

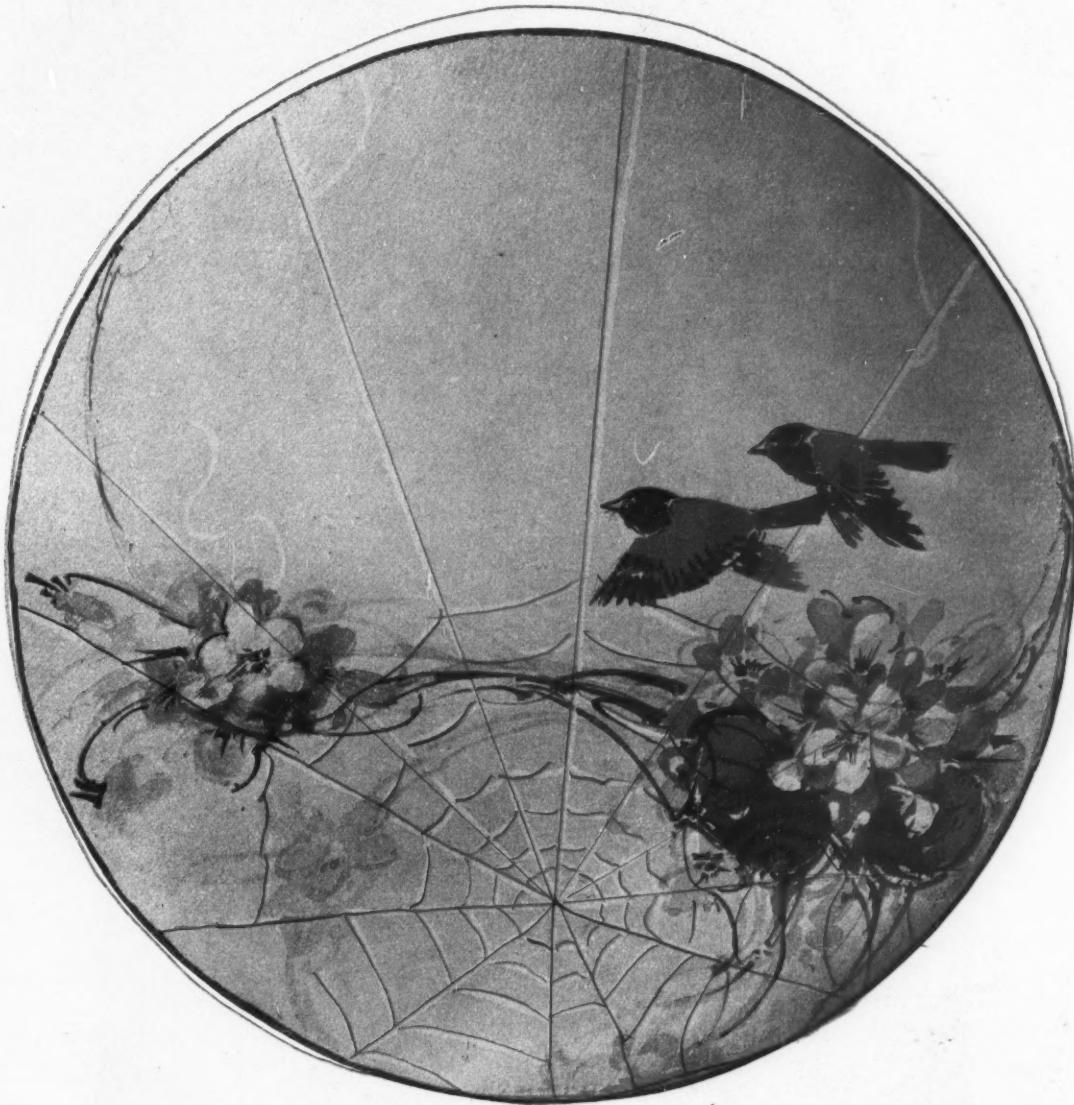
The borders are worked in the same way.

## HOLLYHOCKS (Page 8)

OUTLINE with Dark Grey and Yellow Brown.

Second fire—Oil leaves and dust with 3 parts Water Green No. 2, 1 part Water Lily Green, 3 parts Pearl Grey. Oil stems and dust with 2 parts Dove Grey and 1 part Mode. Oil flowers and dust with Yellow for Dusting.

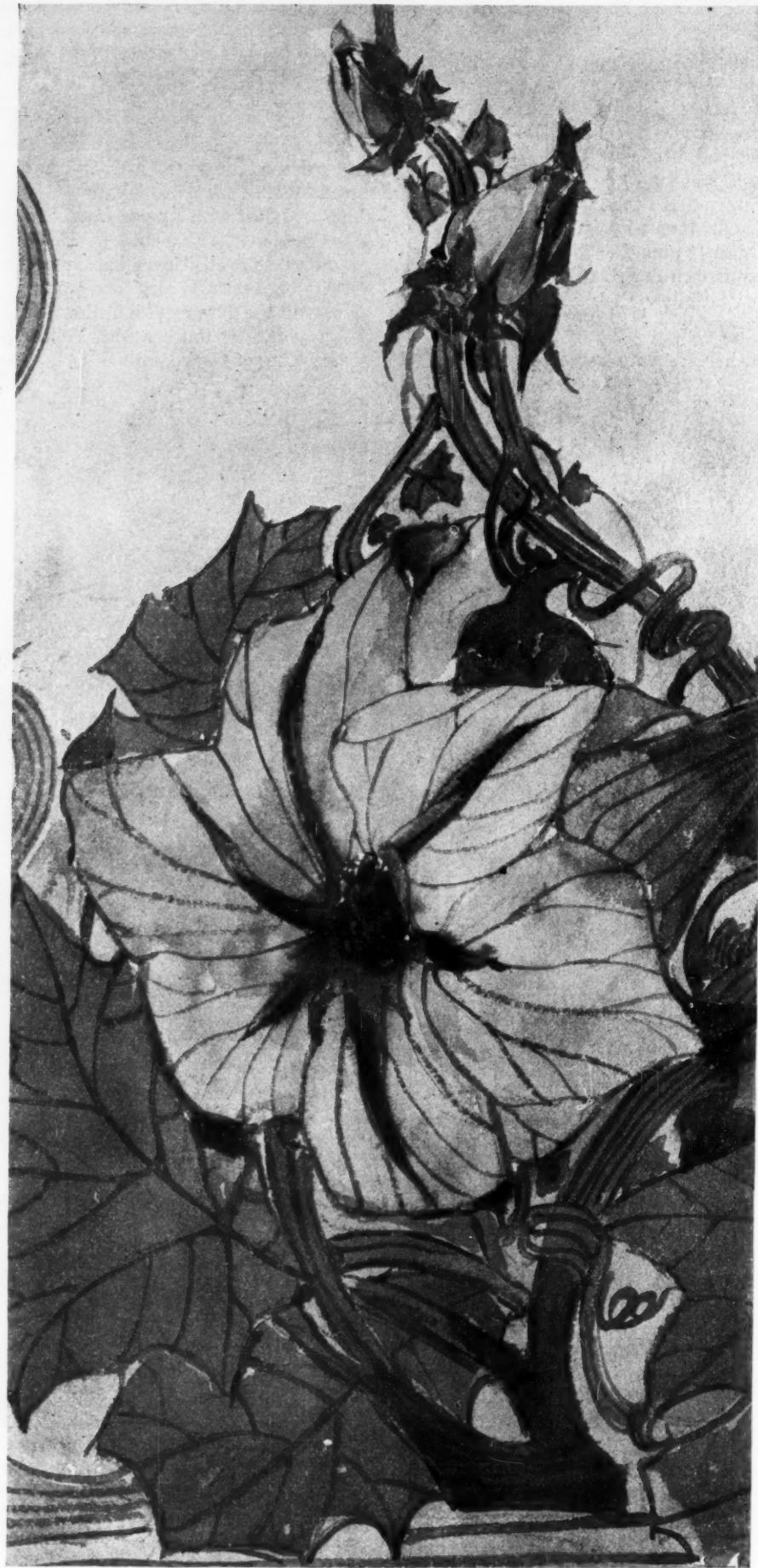
Second fire—Oil over background and dust with 3 parts Pearl Grey, 1 part Dark Grey,  $\frac{1}{2}$  part Deep Ivory. Paint the shading in the flowers with Yellow Brown and Dark Grey, and the very darkest touches with Yellow Brown and Blood Red, with touches of Dark Brown.



BOWL OR PLATE DESIGN—WALTER KARL TITZE

THIS design can be used either as a plate or the inside of the new Nippon bowl with handles. Trace birds and spider webs in carefully. Oil and dry dust with one part Ivory Glaze and three parts Mode. Allow to stand and then with a stick cut out the birds and spider web. Web to be left orange white. Fire.

Second Fire—Paint in the violets over the dusted surface. The undertone of Mode is an excellent surface for the violets and leaves. Breasts of the birds are painted with Yellow Brown. Wings are Olive Green and tail, ends of wings and head are Black.

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FULL SIZE SECTION OF VASE (Page 5)—KATHRYN E. CHERRY



VASE—KATHRYN E. CHERRY

TRACE design in carefully, then outline with Dark Grey (K. E. Cherry colors), fire. Second Fire—Oil the leaves and dust with Deep Ivory 2 parts, Pearl Grey 2 parts, Yellow Green 1 part. Oil the stems, dust with Mode 4 parts, Dark Grey 1 part. Oil the flowers, dust with Yellow for Dusting and Ivory equal parts then fire.

Third Fire—Oil the vase, pad very dry, dust with Pearl Grey 4 parts, and Mode and a little Deep Ivory, clean out flowers. Paint centers with Yellow and Yellow Brown. Seeds with Yellow Red and Yellow Brown.

Last Fire—Touch design until it is a good copy of study, paint over stems where necessary.

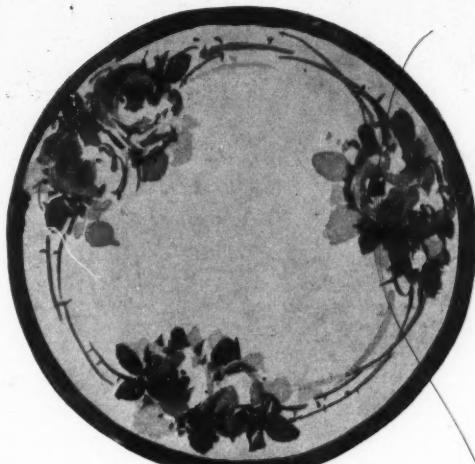
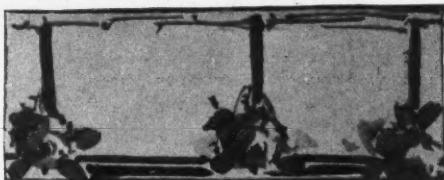


QUINCE—MARION L. FOSDICK

PAINT fruit with Apple Green, Dark Grey and a little Yellow Green and shade with same adding a little Shading Green and Yellow Brown. The dark markings at the end are Yellow Brown, Dark Brown and a little Dark Grey. Leaves are Apple Green and a little Yellow Brown and a touch of Yellow Green. Stems are Dark Grey, Yellow Brown and a little Dark Brown.

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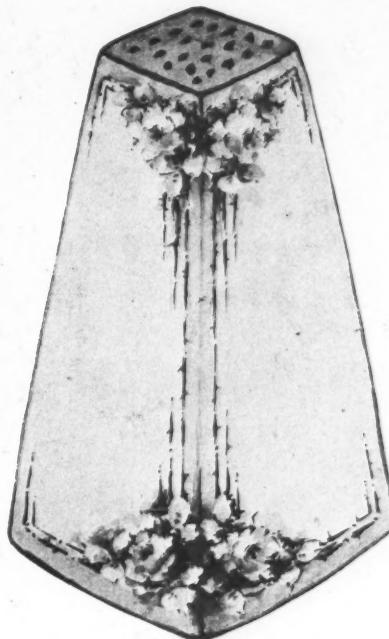


SATSUMA BOX, ROSES

*Kathryn E. Cherry*

PAINT roses with a very thin wash of Albert Yellow and add a little Yellow Brown for the shading; for centers use Yellow Brown and a little Blood Red. Light leaves are Apple Green and a little Violet. Dark leaves and stems are Apple Green, a little Shading Green and Dark Grey. Shadow leaves, Violet and a little Yellow Brown. Background, Albert Yellow and a little Apple Green. Outer band on the lid, the

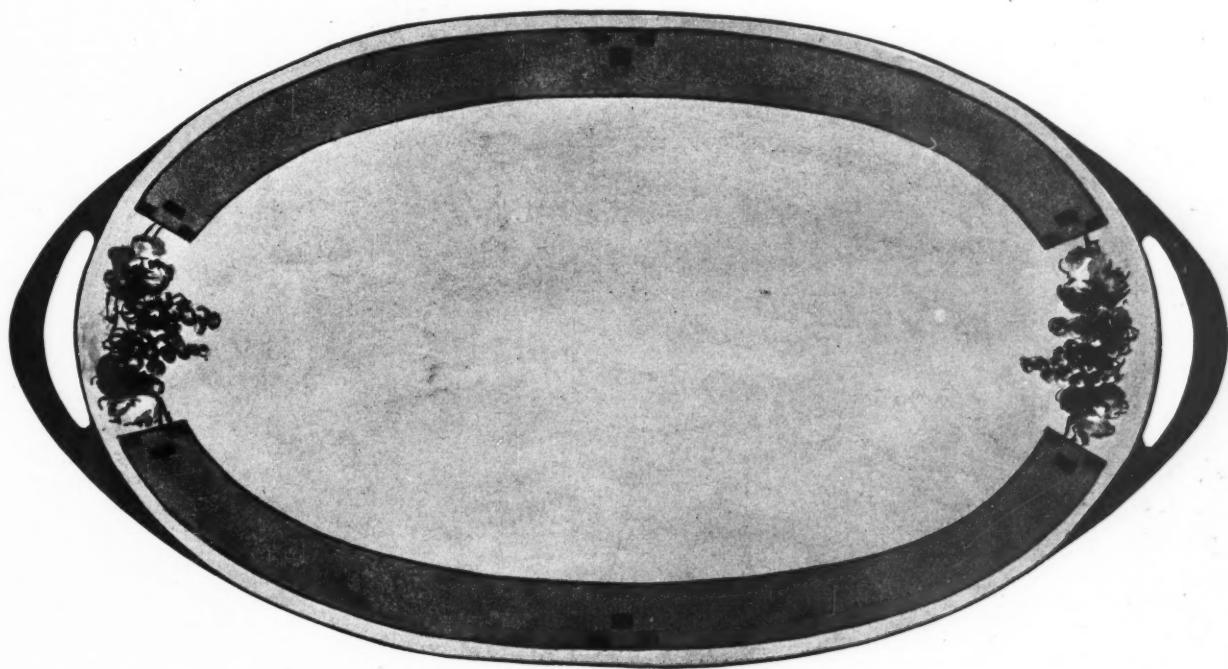
two bands at the top of box and the band below the roses are Gold.



SALT SHAKER

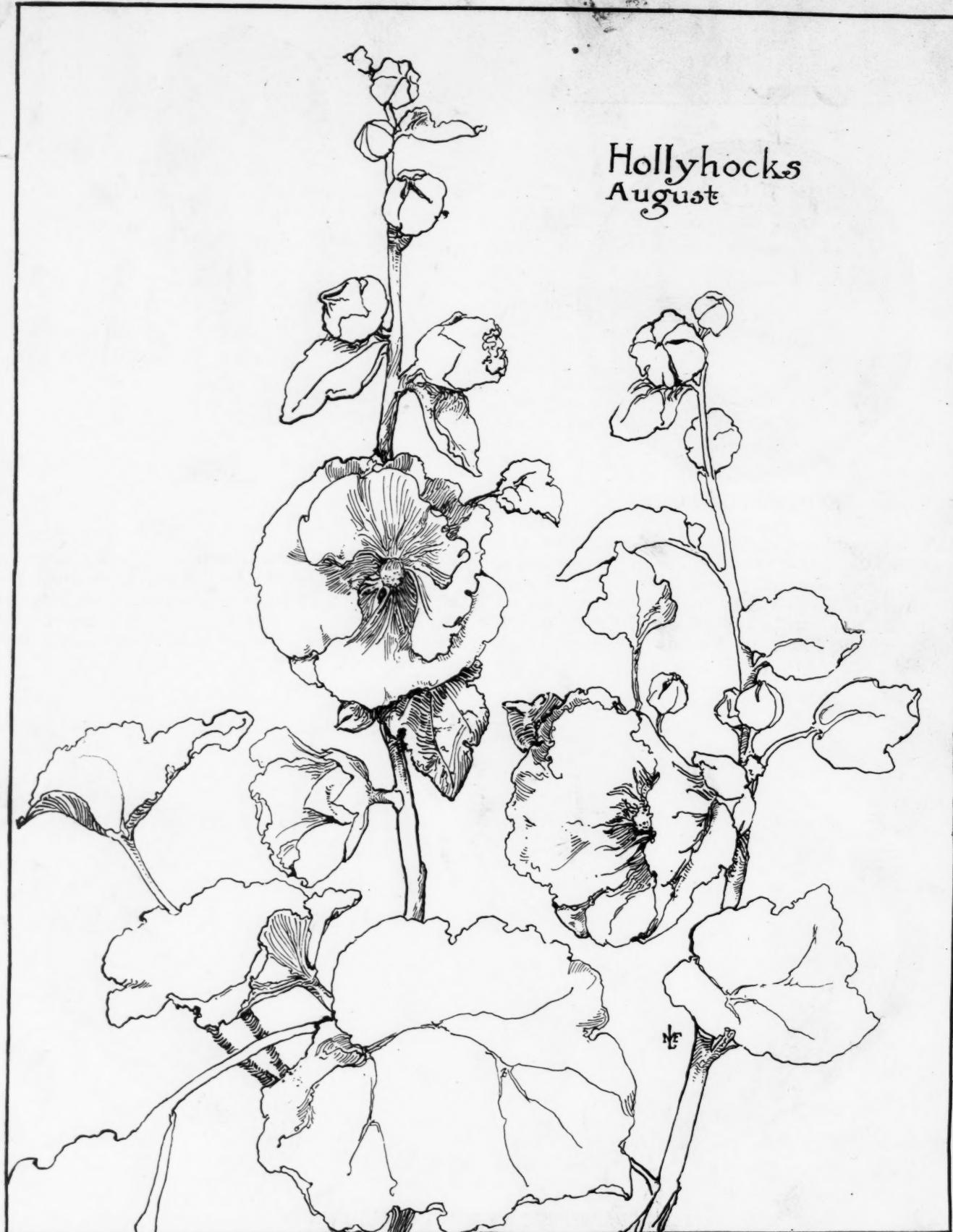
*Ida Nowels Cochran*

ROSES painted in Rose with touch of Brown Green for deepest shadows. Leaves, Yellow, Olive Brown and Dark Green. Shadows, Brown Green. Stems, Auburn Brown and Brown Green. Background, soft shade of green made by using Yellow Green and Dark Green. Panels cream color. Top, gold.



SMALL GRAPE PICKLE DISH—DORIS DAWN MILLS

Use Blood Red for grapes with a little Yellow on light sides. Leaves Albert Yellow, Apple Green, Brown Green and Shading Green. Stems Brown Green also lines around band and dark spots. Band Olive Green with a touch of Brown Green. Center light cream and handles and edge Gold.



HOLLYHOCKS

(Treatment page 3)

